

THE MAKING
OF MUSICIANS

T. H. YORKE TROTTER

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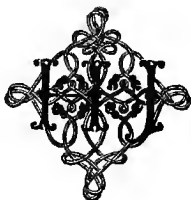
THE MAKING OF MUSICIANS

THE MAKING OF MUSICIANS

THE RHYTHMIC METHOD
OF TEACHING MUSIC

BY

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HERBERT JENKINS LIMITED
ARUNDEL PLACE HAYMARKET
LONDON S.W. ⌘ ⌘ MCMXIV

THE ANCHOR PRESS, LIMITED, TIPTREE, ESSEX.

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I
FIRST PRINCIPLES

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I FIRST PRINCIPLES

MUSIC SHOULD BE THE MOST POPULAR ART

WHICH should be the most popular of the arts? Undoubtedly music, for it is natural to all men to express their feelings in rhythmic motion and in sound, and music is the art of rhythmic motion in sound. We hear on all sides the attempt at self-expression in musical sound. The boy whistles as he goes about his occupations, the working-girl sings at her work; to all of us alike the first means of self-expression are to be found in music. Moreover, we hear music everywhere in nature. We all know what a charm in life is given by the sweet songs of birds, while we seem to hear a music in

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the splash of the waves of the sea, and in the sighing of the wind. There is music all around us, though some of us are slow to hear it.

And yet we must admit that the study of this art of music is not at the present time a joy to the pupil, but rather, in many cases, a wearisome task. "There is only this horrid music that comes between us, mother," said the little boy in the *Punch* story, and his case is by no means a singular one. Often do we hear people say they are unmusical and hate music; there is no universal wish to learn the secret of the art.

THE REASON WHY THE STUDY OF MUSIC IS OFTEN SO MUCH DISLIKED

Why is it that the study of music is not popular? Why is it that there is so much unwillingness to give up time to learn to play on an instrument or to use the voice with good effect? The answer is simply this, that, as a rule, the teaching of music has been merely a giving of facts—facts of notation, that is to say, imparting the

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knowledge of the symbols used to express musical sounds ; and what I may call facts of technique—that is to say, the training of the muscles so as to obtain the best results in practical performance on an instrument, or in the production of the singing voice. The piano is the instrument that is most used in the teaching of music, and the methods adopted in teaching performance on the piano may be taken as emblematic of those used in other branches of musical education. The child is taught what are called “ notes,” that is, the symbols used to express musical sound, and the use of the keys on the piano, that, when pressed down, reproduce these sounds. The muscles are trained to be strong and pliable, and to answer quickly and readily the orders of the brain.

This teaching is carried on until the pupil can read the notation of music, and can play pieces correctly, and possibly with good tone and proper attention to the phrasing, or articulation, of the music. At the same time the pupil may be taught what is incorrectly called the theory of

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music ; that is to say, he may be given the knowledge of all the symbols used, their meaning and effect, the construction of scales, the use of signatures at the beginning of a piece, and the like. More advanced work may be attempted, and the pupil may proceed to what is called the study of harmony. He may learn to build up chords, and to write successions of chords according to a system of rules. He may also study counterpoint—that is, the combination of melodic parts—and, following a well defined system, he may write exercises in what is called strict counterpoint. If he perseveres with all this work he may be able to pass examinations, both for practical performance and for knowledge of notation, harmony, and counterpoint, and as a successful candidate he will appear to himself and to his friends to be a finished musician.

THE ONE THING ESSENTIAL IS LACKING

But if, as is generally the case, the whole of this education in music has been directed to the formal side of the art, the student will have missed the one thing that is

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essential—that is to say, he will know a great deal about the art, but will in no sense be an artist himself. His training, being a purely mechanical one, will not have given him the feeling for art. He will look at everything from the outside, and the real meaning of the language of music will be an enigma. Probably he will not even be able to distinguish and name the sounds he hears, for ear-training is not an accepted part of the ordinary course of training in music. The fact that he has been successful in examinations will not necessarily prove his musicianship, for examinations, in the large majority of cases, are simply tests of technical proficiency, not of musical feeling.

TEACHING OF MUSIC IN BOARD AND CHURCH SCHOOLS

The vast majority of children in this country receive all the instruction in music that is ever given to them in the Board or Church Schools. Here the study of music is confined to singing, which is carried on in the elementary stages on what is known

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as the Sol-fa system. This system provides a set of syllables, which serve as symbols for musical sounds. By it the ear is trained to recognise sounds, and to sing at sight at first from the Sol-fa notation, and later from the ordinary or Staff notation. This power is no doubt useful, but in this teaching we look in vain for any development of the natural instinct for music. The power of singing at sight may be as mechanical a thing as the power of playing music on an instrument at sight. The *meaning* of the language of music may be hidden, though the *pronunciation* be correct. Moreover, the study of music should not be confined to singing. Instrumental music is a branch of the art that is of the highest importance, and any system that does not lead up to the study of instrumental, as well as of vocal, music must be considered inadequate.

Now if we want to remedy the defects that exist in the teaching of music, we must first be clear about what our aim should be; we must understand what the art of music really is, so that we may direct our efforts

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to the teaching of this art in the best possible way. We must understand the real meaning of art, and we must also know the principles on which any art is built.

WHAT ART REALLY IS

What art is, has been a matter of dispute, but we may take it that at the present time there is an agreement among advanced thinkers that art is the expression of the feelings of what may be called the inner nature, that nature which has nothing to do with the material things of life, but which, nevertheless, is just as important a part of our being as our physical frame. We all have thoughts, feelings, aspirations, and the like, that cannot be expressed with any adequacy in ordinary language, and yet crave an expression of their own. And it is just the province of art to provide means for this expression.

The poet by the use of his own language gives us feelings and ideas that cannot be shown in prose; the painter makes us see in his work something beyond what we see in nature, and the

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musician is able to raise us up out of the material world to a world of his own. We *feel* things that we cannot express except by means of art, and we realise that there is something beyond us far nobler than this material world. Now this feeling for art, or æsthetic sentiment as it is sometimes called, is instinctive in us; it cannot be given by intellectual thought; it is just a part of our nature as other instincts are. It belongs to our life and shows us what life really is. As Bergson remarks: "The intention of life escapes our eye. This intention is just what the artist tries to regain, in placing himself back within the object by a kind of sympathy, in breaking down, by an effort of intuition, the barrier that space puts up between him and his model." *

THE ARTISTIC INSTINCT

Therefore the greatest artist is the one who has the strongest intuition. "Genius," says Mr. Marshall, "is distinctly instinctive. The true artist has a spark at least of the

* "Creative Evolution," translated by Arthur Mitchell, p. 186.

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fire of the genius, and for that reason must depend on his instincts, must be led by his impulses. Intellectual work and reasoned out processes may be his tools, but they cannot take the place of the racial leadings which command his action in ways unknown and unexpected." *

Now, if we realise the instinctive character of art, we can see at once the cause of the failure of most musical teaching to make pupils love the art. For this training is directed solely to the putting in from outside of certain so-called facts, and the training of muscles, rather than to the development of what is within. Instead of following nature such teaching wars against nature, and thus must inevitably fail. Obviously the right method is to develop what is there, to build up from the foundations laid by nature. By doing this we make the art a real living thing to the pupil, a part of his own being, and not merely a lesson that has to be studied. Thus we get our first principle in the teaching of music:—

* "Æsthetic Principles," p. 53.

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FIRST PRINCIPLE

All education in music must be directed to the development of the artistic nature of the pupil, to the cultivation of the instinct that is innate in every normal child.

FEELING BEFORE INTELLECT

Further, nature herself will show us the order in which our training should proceed. In everyone *feeling* comes before *intellect*. A child feels quickly, but the power of reasoning is of slow growth. To appeal, therefore, to the intellect in the first lessons, rather than to the feelings, is to reverse the natural order. Moreover, all through life the motive power is provided by feeling, while the task of the intellect is to carry out what we desire. We may, indeed, apparently act against our feelings, but we only do so when the feeling side of our mind is divided against itself. Our sensuous nature may desire the evil, our higher nature the good, and our actions follow the side that is most powerful. From our observation of child life, we can, then, deduce a second principle:—

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SECOND PRINCIPLE

As the feeling side of a child is by far the strongest, and as the intellectual side only grows slowly as life advances, it follows that the first teaching in music should be directed to the encouragement of the feeling for music, and the intellectual part should be built up after the feeling for music has been established.

THE INFINITE VARIETY OF NATURE

The infinite variety that exists in nature has often been the subject of comment. No two persons are alike; there is a difference in their features, in their proportions, in their hands, and indeed throughout the whole of their bodies. In the same way no two people think or feel exactly alike; each one has his own idiosyncrasies, his own likes and dislikes, his own habits of thought. If, therefore, our musical training has as its object the bringing out and cultivation of the innate tendencies and instincts, it is obvious that the personality of the child must be considered.

We must not give courses of set lessons to be administered to all pupils alike without

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regard to their individual characteristics. We must not instruct our teachers to give just so much at one lesson, so much at another. All we can do is to point out the general lines on which education should proceed, and leave it to our teachers to administer what meets the necessities of each case. Undoubtedly, when pupils are taken together in classes, we are obliged to treat all very much alike, but we must find out what meets the requirements of each class, and not consider that every class must be taken exactly on the same lines. As this is the case it follows that teachers must themselves be artists, quick to perceive and lay hold of the instinctive tendencies that they find in their pupils, and able to make their teaching a development of what is within.

THIRD PRINCIPLE

A third principle, closely related to the others, can thus be given:—*As all teaching should be a bringing out of what is innate, and as the tendencies of pupils differ, the personality of the pupil must be considered, and the course of instruction should be made so as to meet the requirements of each case.*

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THE FLOW OF LIFE

Another point must be noticed. The course of life goes on in one increasing flow from beginning to end. The tendencies that are present in the newly-born child may continue to the end of life, though they may be modified by education and environment. We cannot treat life as if it consisted of a series of epochs, each epoch being separated and marked off from the next. We cannot train children in one way up to a certain stage, and then train them in another way, if we wish to gain success in our teaching.

Nothing is more injurious in the teaching of music than to impress facts alone in the early stages of the teaching, and then hand on our pupils to other persons, who should develop the artistic instinct. If we wish our pupils to be artists, we must begin our development of the instinct for art at the very commencement of our teaching, and continue it throughout the whole course of musical education. The whole course of teaching must be one continuous chain, so that the training forms one complete whole,

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and not a series of unconnected parts. The principle that we should work on is this:—

FOURTH PRINCIPLE

All training should be contrived so that one point leads up to the next, and the training be a continuous whole without break.

THE GRAMMAR, SO-CALLED, OF MUSIC

It is the opinion of many teachers that what is called the “grammar” of music should be taught with little or no connection with musical effect. To think of the effect, it is said, will take the mind away from considering correct writing; composition and exercises are things that must be kept separate. The exercise is simply meant to impress certain rules; composition is quite another matter. This theory of teaching, either openly expressed or implied, is the one on which most of the text books now in use are founded, and is accepted by most of our teachers.

It will be necessary to examine it with some care, for it affects all training in music.

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In the first place we must be clear as to what is meant by the "grammar" of music. We may agree that there are certain progressions which have been labelled by all writers on the theory of music as bad, and which appear but rarely in the works of the great masters. But can we lay down a law that such progressions are absolutely bad and must be forbidden in every case? We all know how the things that seemed to one generation faulty may become the common-places of the next generation. The crudities that Burney found in Dowland's music are now the most trite passages in music. We cannot say that any progression is absolutely bad, and must be forbidden in every case. If the composer obtains the effect he desires, it matters little what means he employs.

At the same time we may freely admit that the student must not be allowed the liberty granted to the great composer. His taste is undeveloped, and he must be given certain standards to guide him in his work. But is it right that such standards

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should be given as strict laws or rules that have to be followed, and which should be taught apart from musical effect? It must be remembered that these rules have been made for the most part from an analysis of the works of the greatest composers. It is not so much that theoreticians found out laws of music which should be followed, as that the taste of composers led them to avoid certain progressions and to adopt others. The rules are made not before, but after the compositions. The ultimate standard of right and wrong is, therefore, the developed taste of the greatest musicians.

Now, there is an immense difference between doing a thing in order to conform to certain rules, and performing the same action from a natural desire. In the one case the action is performed from a stimulus from outside, in the other it springs from a natural tendency. In the ethical training of a child we may cause him to do what is right from obedience to our orders, or, on the other hand, we may cause him so to love what is right that

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he acts from his own initiative. Similarly in the case of education in music, a pupil may make his exercises so as to conform to certain laws that have been given him, or he may work from his own feeling of what is right and proper.

The giving of rules will certainly not tend to cultivate his natural taste, but, on the contrary, may tend to suppress the musical instinct. Instinct can be cultivated by allowing it a proper field to work in, but a blind obedience to set rules does not allow liberty of action, and checks the instinctive feeling.

It is clear, then, that if we are to base our teaching on the cultivation of the musical instinct, we must not work from a rigid enforcement of strict rules. Moreover, we must make all our exercises, not merely meaningless attempts at enforcing the grammar of music, but pieces with some musical meaning in them. We must learn the "grammar" of music, not apart from, but *through* music itself. A small child does not learn his native language from rules laid down; he speaks, and by speaking

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he gets to speak correctly. He learns to say "I am" and not "I is," not from knowing any rules on the subject, but from becoming accustomed to the sound of the words. If we wish a child to become acquainted with a foreign language, say French, our best plan is to send him to France and let him talk with French people. After the power of talking has been obtained by the child, we may give him as many grammatical rules as we like, but such work must come *after* and not *before* a practical knowledge of the language has been gained.

In the course of nature feeling comes before intellect, and it is to the feeling side of mind that our first lessons must be addressed. It is far better to make a child *feel* that such and such progressions are bad, than to make him learn rules on the subject. We must, therefore, make all our teaching tend to develop the musical feeling of the pupil, and cause him to feel for himself what is good and what is bad. We may thus lay down another principle as follows :—

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FIFTH PRINCIPLE

All exercises should have musical meaning in them, and should be given with a view to developing the musical instinct of the pupil, so that he may learn the language of music through music itself.

THE CULTIVATION OF NATURAL TENDENCIES

Starting with our axiom that all teaching in music should have as its chief aim the development of the artistic nature, we can see how important it is to use natural tendencies to promote the desired result. Our teaching must be rather a drawing out of what is within, than a putting in from outside, and so the instincts of the pupil must be utilised.

There are many tendencies which can be made use of, but it is not necessary to discuss them. One instinct, however—that of constructiveness—deserves special mention. Every normal child loves to make things for himself, and this instinct is of much importance in musical education, for it is just by making music that the child learns how music is made. So every child

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should be encouraged to make his own little tunes. Naturally these efforts will at first yield peculiar results, but, if they are persisted in, they will lead on to real composition. "An instinctive propensity," as Professor Welton has remarked, "becomes a powerful force only on condition that it is given frequent and appropriate outlet in action," and the artistic instinct can only be developed by encouraging it to realise itself. So we may lay it down as a principle that :—

SIXTH PRINCIPLE

All through the course of musical education original work should be encouraged.

II
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II

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SO far we have considered music from the psychological point of view, and have arrived at certain principles on which our teaching should be based. But, if we are to teach an art, we must understand the principles on which the art is built. We must know the elements of the art, the material employed, and the formal types used in its presentation. We must understand the language of music, before we can teach our pupils to talk it.

THE ELEMENTS OF MUSIC ARE TONE AND RHYTHM

The two elements of music are tone and rhythm.

These are both essential, and must be used together so as to get the meaning

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of the art. Tone without rhythm only gives us musical sounds without any musical meaning, just as stray words in any language require to be joined in a sentence, before they can give any definite sense.* It is the province of rhythm to group these musical sounds in divisions of different kinds, and thus to give us our art of music.

THE WAYS IN WHICH SOUNDS ARE GROUPED

The grouping of sounds takes place in two ways: (1) the grouping of sounds into small divisions called bars, (2) the grouping into larger divisions called phrases and phrase-sections. The grouping of sounds into bars arises from our inability to listen to a series of sounds of any kind without thus grouping them. It has been found by experiment that it is impossible to listen

* Melody has often been defined as if it existed apart from rhythm. "If sounds of different pitch are heard one after another, we get what is called MELODY" (Prout, "Harmony," p. 13). "MELODY.—Single sounds in succession" (Macpherson, "Practical Harmony"). The most trifling experiment will show that these definitions are misleading. "Melody" cannot exist without rhythm.

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to a series of sounds, which differ neither in force nor in duration, without mentally grouping them into groups of two, three, four, or six. This grouping is made by placing accent on certain sounds. The division of sounds into bars corresponds with the division of poetry into feet. It is a metrical division which has nothing to do with the sense of the words. In music the longest, highest, and most important notes always give a feeling of accent and so help to define the division into bars, when the normal accent occurs on the first beat. When the normal accent is interfered with or contradicted, we get what is called syncopation.

DIVISION INTO PHRASES

The division of accents into phrases corresponds to a certain extent with the division of poetry into sentences, for it gives what may be called the meaning of the music. Unless the mind can seize the whole of a phrase or of a phrase-section, the musical scheme cannot possibly be understood. To alter the phrase-divisions

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in a piece of music is much the same thing as altering the arrangement of stops in a sentence—the meaning would be changed. Moreover phrases, following one after another, make up in music a rhythmic scheme, which characterises the music, and is also an essential element in the formation of the whole structure.

THE NECESSITY OF TEACHING FROM THE PHRASE

Now it is clear that the instinct for music can only be developed by making pupils think in terms of music, so that the language of music may become their language. As the meaning of a succession of musical sounds is given by their combination in the phrase, it is necessary that pupils should from the first think in phrases. As a phrase consists of two or more accents, and the grouping of musical sounds is made by placing an accent, actually made or implied, on certain sounds, pupils must be brought to realise the beat—that is, the standard of duration that is felt as a unit in a succession of musical sounds—and the

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accent, which serves to divide off those sounds into groups.

The first effort at training a child in music must, therefore, be directed to the rhythmic side of the art. And in so doing we are following the course pointed out by nature, for the love of rhythmic motion is found in every normal child. In children the expression of feeling always shows itself in some form of rhythmic motion, such as dancing, jumping, clapping hands, etc. So we can arrive at another principle for our teaching :—

SEVENTH PRINCIPLE

As the instinct for rhythm is present in every normal child, and as it is just by the grouping of sounds according to rhythm that music acquires its meaning, all teaching in music should begin by impressing the rhythm in music as shown in beat, accent, and phrase.

KEY IN MUSIC

The relationship of sounds to each other is also shown in what is called "key." We are accustomed to say this piece is in the

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key of C, this piece is in the key of D, and so on. But what we mean, when we talk of key, is not always clear. The ordinary person looks at what is called the key-signature of a piece, that is to say, certain accidentals, sharps, or flats placed at the beginning of a piece, which indicate the scale in which the piece is written. For example, if three sharps appear at the beginning in the signature, the key is A; if no sharps or flats, the key is C. The matter is complicated by the fact that the same signature may belong to a minor as well as to a major key, but to most people the idea of key is connected with that of scale, and the signature at the beginning of a piece is taken to show that one of two scales is used in the construction of the piece.

A scale is a succession of sounds, to which letter-names are given in alphabetical order, arranged one after the other, in a series of steps, the larger steps being called tones, the smaller steps semitones.* The ordinary person, as we have seen, will judge what the

* This refers to the diatonic scale; the chromatic scale proceeds by semitones throughout.

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key is simply by what he sees written down in the notation of the music. But the musician does not need to consider the notation; he gets his effect of key from the fact that certain sounds make themselves felt to his hearing sense as standing out from others, as giving a central point, around which other sounds circle, and which must appear at the end, in order that a feeling of finality may be given.

DIFFERENT FORMS OF THE ART OF MUSIC. THE MUSIC OF THE CHURCH AND OF THE PEOPLE

A difficulty arises in dealing with the question of scale and key from the fact that the art of music varies according to the uses to which it is put and the media by which it is presented, and the various types of music have been more widely different in times past than at the present time.

Music has not come down to us in one unbroken stream; rather there are two streams, which have gradually met. The music of the early Church was artificial in character; it was hedged round by rules

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and regulations, and its evolution took a certain course in accordance with its design.

The music of the people was a perfectly natural art; it was founded on the dance and accordingly was based on rhythm. The Church composers avoided to the best of their powers the rhythmic divisions that were essential to the people's music. Instead of well-marked cadences and a definite tonality, they made their music proceed in an unbroken flow, and with no decided key-centre. The rhythm is by no means definite. But folk-dancing, when carried on by a large number of people, would be impossible without strong and well-defined rhythms and unmistakable cadences. If we think for a moment of the character of what are called "square" dances, such as the lancers, or quadrilles, the necessity for well-marked cadences will be at once obvious. Without such helps it would be difficult for the dancers to take up their figures at the right time. Now the tonality of music is largely conditioned by its rhythm. When well-defined cadences are a necessity the combination of sounds used will be those

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that give the greatest opportunity for giving a feeling of cadence, but when a vaguer type of music is desired, different combinations will appear.

The major and minor scales are just the ones that lend themselves to rhythmic divisions, while the old Church modes, with their vague indeterminate effect, were admirably suited to the requirements of the old Church music. Hence we get two different tonalitive schemes, and we see why the one mode in the Church music, which is identical with the major scale, was regarded with disfavour and called the "modo lascivo," the mode that was closely connected with dancing.* In the end the Church modes fell into disuse and the rhythmic art of the people gave the foundation on which modern music was built. The Church supplied the notation of music and the art of combining melodies, that is, the art of counterpoint.

KEY MUST BE IMPRESSED BY FEELING, AND
NOT BY A CONSIDERATION OF NOTATION

Now, if we are to take as the main

* Cf. "Evolution of Musical Form," by Margaret H. Glyn, p. 117.

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principle of our teaching the development of the musical instinct of the pupil, it is evident that we must impress the feeling of key, and not teach key merely as a matter of notation. The feeling for key-centre must be given at an early stage, and here again the rhythmic instinct will aid us in our work. A cadence in music corresponds to a stop in the writing of language, and may give us the feeling either of a temporary pause, or of a permanent close. A feeling of finality is only given by ending on the key-centre, and a sound is made to stand out as a key-centre by accenting it, and by approaching it from below by semitone, the smallest interval in our music. It is by accent and by the grouping of sounds in the phrase that this key-centre is made to appear prominent.

We may take a series of sounds, and by varying the position of the accents, make them seem to belong to different keys. For example, if we take the following sounds :—

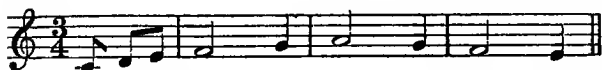
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by grouping them in the following manner we make the sound C and the sounds E and G, which belong to the chord of C, stand out as a central point :—



But if we alter the accentuation as follows, we give the feeling that F and not C is the central sound :—



So much importance is there in the grouping of sounds that we can play or sing a passage containing every sound in the scale of C, and yet produce the feeling that the key is F :—

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But by using a different grouping the same passage might be made to appear in the key of C.

From this it is evident that even in the teaching of key the rhythmic element must not be ignored, and we can obtain another principle for teaching as follows :—

EIGHTH PRINCIPLE

Key must be taught primarily by giving the feeling for key-centre. This feeling may be given by accenting a sound, and approaching it from below by semitone.

THE TRIAD

The key-centre consists of a fundamental sound together with its third and fifth, making what is called a triad. Now this triad undoubtedly gives us a set of relations that are more primitive than the diatonic

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scale.* We must regard the scale as springing out of the triad, not as something existing apart from the triad. Many old songs are written in what is called the pentatonic formula, which is nothing but the triad with the addition of two unessential notes.† We may, therefore, regard the major triad as the primitive set of relations which appeared prior to the major scale, while similarly the minor triad is the basis of the minor scale. Of course in primitive music the sounds in the triad were not used simultaneously, but in succession. It was no doubt the instinct for consonance that caused so much use of the sounds in the triad, for these sounds give us the smoothest and easiest effect that can be obtained. From this it follows that:—

NINTH PRINCIPLE

The sounds first taught should be those in the triad, and the major triad should be impressed as the foundation of the major key, the minor triad as the foundation of the minor

* Cf. "Evolution of Musical Form," p. 22.

† *Op. cit.*, p. 45.

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key. Any teaching of one common scale and of the minor scale as arising out of a common scale is to be avoided, as misleading and false.

THE DOMINANT TRIAD

The triad on the fifth degree, known as the dominant, may be treated in the same way as the key-centre triad.

THE SCALE

Besides the feeling for the triad, arising from the instinct for consonance, there is a certain pleasure in sounds proceeding up or down in succession without skip. The feeling for scale is present with us, just as is the feeling for the consonant triad. It is, therefore, right to teach the scale while we teach the triad. The two may be carried on side by side, and the first impression of the scale be given by filling in the sounds of the triad. We may then say that:—

TENTH PRINCIPLE

Sounds proceeding up or down without skip should be taught after the triad has

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been impressed, and the scale may be taught at first by filling in with intermediate notes the sounds in the tonic and dominant triads.

MELODY AND HARMONY

Our art of music is built up on a basis of sounds that fit together in consonance ; that is to say, it is just the pleasing effect of the sounds in a major or minor triad coming after each other that gives a foundation for primitive melody ; in fact it will be found that many of our folk-songs are simply common chords with passing notes.

Now melody derives its effect, not merely from the series of single sounds in their rhythmic relations, but also from the sounds that go with it. Take away the harmony from an air by one of the great composers, and you destroy the effect. If, for example, we play the following we will not get much effect :—



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But let us add the complete harmony, and the whole aspect is changed. What was dull and uninteresting now becomes a magnificent piece of music :—

The image displays a musical score for piano in B-flat major, 2/4 time. It consists of two systems. Each system has a top staff with chords and a bottom staff with a melody. The first system shows a sequence of chords in the right hand and a simple melody in the left hand. The second system begins with a dynamic marking of *sf* (sforzando) over a chord. The melody in the second system is more complex, featuring eighth and sixteenth notes. The score concludes with a double bar line.

Harmony and melody are associated in a close union. Successions of chords following one after the other without any melodic interest may be used as a background, but they cannot give us real music ; while on the other hand melodies, with no harmonic accessories, are only useful in music written on a small scale. In the

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works of the great masters melody and harmony are interdependent. As this is so, it is necessary to accustom our pupils to the effect of sounds in combination from the very first.

Early impressions are the strongest, and are very difficult to eradicate. If we accustom our children to think of music as only single tones following each other, it will be difficult in later years to alter this impression. But if our pupils can from the first assimilate the effect of the bass, a foundation will be laid which will enable them to take in and understand elaborate combinations. Moreover, the phrase divisions can be made more apparent by the use of harmony, and thus the feeling for the phrase will be strengthened. Thus harmony, melody, and rhythm will work together for one end. Thus we get another principle for our teaching:—

ELEVENTH PRINCIPLE

As in our art of music Harmony and Melody are very closely connected, it is impossible to understand music without having

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the feeling of the harmonic basis on which it is built. Therefore pupils must from the first be given the feeling for Harmony, that is, sounds in combination, as well as the feeling for Melody, that is, sounds in succession on a rhythmic design.

ABSOLUTE AND RELATIVE PITCH

Harmony and Melody are thus closely connected in the rhythmic scheme, and teaching should be carried on so that the pupils recognise the sound and know the use of the various chords in music, as they occur in the phrase and in their relationship to the key-centre. But there is another way of considering musical sounds; not only have they a certain relationship to the key-centre, but each sound has an absolute pitch of its own. There are, no doubt, certain variations of pitch, but at the present time there is a certain agreement as to the proper pitch of each sound. Sound is caused by vibration, and it is possible to fix with some definiteness the number of vibrations that should be ascribed to each sound in use in our music. Thus

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sounds have not only a relationship with each other, but also a definite pitch of their own.

Now, while it is undoubtedly right to impress the relationship of sounds to the key-centre, it is most useful to accustom pupils to realise the absolute pitch of each sound, so that they may be able to name sounds when heard separately, without any relation to other sounds. In modern (and, indeed, in a great deal of old) music the tonality is so vague and is so often changed that it is difficult to appreciate the relationship between the various sounds. In such cases the sense of absolute pitch is most useful. Thus we can arrive at another principle for our teaching:—

TWELFTH PRINCIPLE

The absolute, as well as the relative, pitch of musical sounds should be impressed.

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We have seen that the impressing of the effect of sounds in combination should be used from the first. The feeling for chords

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and chord relationship is thus given. The next step is to consider how chords and melody are connected in the works of the great masters, so that we may fashion our teaching on the models thus given. Now any analysis of musical compositions will show us that the effect is made not by successions of different chords, but by the use of rhythmic figures superimposed on a harmonic basis. In such compositions as hymn tunes and chants, chords are used with little or no ornamentation, and in isolated passages in great compositions simple chord successions occur, but in the greater part of musical composition it is the idiom placed above the chords that gives us our effect. The various chords have each their proper place in the scheme, but, taken apart from the idiom placed over them, the effect could only be of the slightest value.

Thus it is obvious that to teach harmony simply as chord successions, without having regard to musical idiom, is to take our pupils away from what really matters. Such teaching can carry us no further than

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the construction of hymn tunes and chants. Thus we may lay down as a principle :—

THIRTEENTH PRINCIPLE

Harmony should be taught in connection with Melody, so that the pupil may realise the effect and use of all chords in the musical scheme, and how they can be used as a basis for musical idiom.

CONSTRUCTION IN MUSIC

Construction in music depends chiefly on two things—Reiteration and Balance. By reiteration we mean the development of material. Now this development takes place in many ways. We may take out the smallest combination of notes—called a figure—and make this combination appear in many different guises, or we may develop a whole theme by repeating it in different keys, and with different accompaniments and harmonic treatment. We may use many methods for our treatment of material, but development of some kind there must be. And, in accordance with the requirements of mind, it will be found that the most effective form of development is that in

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which there is constant variety, while at the same time a certain continuity is kept.

The principle of balance is due to the requirements of rhythm in musical composition. The course of music proceeds in a series of phrases, or curves, which answer each other. In music of an easy character these phrases are obvious and well marked, but in music of a more advanced type the divisions are made less and less obvious, and the flow is more continuous. Balance appears in many ways. We get a balance of small divisions—phrases and phrase-sections—and a balance of larger divisions, even whole movements.

These two principles—that of reiteration and that of balance—are of the utmost importance in musical construction. As they both spring from the nature of mind, pupils will seize on them instinctively, and thus will gain a knowledge of construction without any intellectual effort. We may say:—

FOURTEENTH PRINCIPLE

Principles of construction should be

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impressed by appealing to the musical instincts of the pupil, rather than by a giving of formulæ.

COUNTERPOINT

Modern music, as we have seen, is made by melody and harmony combined in a rhythmic scheme. Now harmony is the combination of sounds in chords, but there is another way of combining sounds, and this is a most important one in music. We may combine melodies in such a way that the effect is made, not so much by the harmonic progressions, as by the movements of the various parts. We may have two or more melodies going on together, and the ear is able to listen to these melodies and distinguish one from the other. In this case each part has a melodic interest of its own, and it is indisputable that the combination of freely moving melodic parts gives a great charm to music.

The word "Counterpoint," is used to express progressions made by the combination of separate melodies. The use of contrapuntal progressions presents certain

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differences from the use of the simple combination of melody and harmony. In the latter the melodic interest is generally in the top part, the other parts merely serving to provide a harmonic background, but in the former each part has a melodic interest of its own.

In ordinary harmonic music the phrase and phrase-sections are generally well marked, and the rhythmic effect is made by breaks in all the parts, but in contrapuntal music one part is independent of another, and so, while phrases appear in separate parts, it is rare to find all the parts breaking off at the same time until the final close is reached. Thus, at the moment when one part ends a phrase, another part may be beginning one, and as a result we get what may be called melodic and not harmonic phrases. It is obvious from this that counterpoint represents a more advanced type of music than simple harmonic movement, for music in which phrase-divisions are obvious and easy must come before music in which one part interrupts the pauses made by another part. For this reason the study of

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counterpoint should be begun after and not before the feeling for phrase has been established, and the effect of the harmonic basis for melody thoroughly realised.

Now counterpoint is not a thing apart from other musical devices. It gives us another means of gaining musical effect, and music written from the contrapuntal point of view differs from that composed from the harmonic standpoint ; but in most compositions of any value contrapuntal and harmonic effects are both used. We must not, therefore, look on counterpoint as a thing apart from other branches of music ; rather we must see how to use it in conjunction with other parts of music. We may say :—

FIFTEENTH PRINCIPLE

The feeling for contrapuntal progressions, that is, for melodic parts moving together, must be impressed after harmonic progressions have been realised, and counterpoint should be taught with a view to musical effect, and not as something apart from other parts of music.

III
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HARD AND FAST RULES CANNOT BE GIVEN

IT follows, from our principle of basing our training on the instinct of the pupil, that it is impossible to lay down hard and fast rules for the giving of first lessons in music. To divide up our teaching into a course of lessons, so much to be given at each lesson, would be to vitiate and destroy the fundamental idea of all true education—the bringing out of that which is within. Older children require different treatment from very young children ; pupils who live in a musical atmosphere must be handled in a different manner from those whose surroundings are unfavourable to their musical development. Any system of teaching that takes away from the responsibility of the teacher by prescribing exactly

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what he or she must do, is opposed to true educational principles, and must do harm rather than good.

The only teachers who can obtain real results are those in whom the artistic nature has been developed, and who are musicians in the true sense of the word. Nothing is more fatal than to consider the teacher as a mere conduit-pipe for the pouring in of knowledge. On the other hand, our principles derived from a study of mind, and of the underlying bases of musical construction, will help us to give in outline the course which instruction in music should take. We must not settle details to be followed in every case, but we should lay down a general plan of campaign.

THE AGE AT WHICH TO BEGIN THE STUDY OF MUSIC

It is often asked at what age should musical education begin? The answer is that the development of the artistic instinct can be begun at a very early age. Children of three years old can be made to feel the rhythm in music, and may get some

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apprehension of musical sounds. With such young children education in music should be directed almost, if not altogether, to the feeling side of mind. Facts should not be given, but the flow of music should be impressed.

BEGIN BY IMPRESSING THE FEELING FOR RHYTHM

Now one of the instincts that is practically universal is that of rhythm, and, as we have seen, it is just rhythm that gives to music its meaning. All education in music should, therefore, begin by impressing the feeling for rhythm in music. This can be done as follows :—

EXERCISES TO IMPRESS BEAT, ACCENT AND PHRASE

Play a very short and easy piece with two beats in the bar, containing only the simplest values—crotchets and minims—and divided into two phrases. Play in simple chords and make the first phrase end on the dominant chord, the second phrase end on the tonic chord, preceded by the dominant. Give accents on the first

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beats of every bar. Cause the pupils to march to the music, to clap all the beats, to clap the strong beats only, to clap loud for the strong accents and softer for the weak accents. Call attention to the pause at the end of the first phrase and call this pause the "half-way house" or some such name, while the last chord is the "home." Show the children how to beat time to the music, and count "one, two" as they beat time. If this exercise is properly performed the pupils will realise the beat,* accent, and the effect of phrase. The importance of insisting on and impressing phrase-divisions cannot be exaggerated, for children will unconsciously begin to listen to music as it appears in the phrase, and not to the separate sounds that make up the phrase. Thus the music will have a certain meaning to them from the very first, and they will realise the effect of sounds in their relationship to the musical scheme as it is made by beat, accent, and phrase.

* The word "pulse" that is sometimes used for beat is not to be recommended, for pulse implies a regular, unvarying beat, while in music beats are always grouped into divisions by means of accent.

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HARMONY FROM THE BEGINNING

In these exercises chords should always be used and not melody alone. First impressions are always very strong, and if children are accustomed from the beginning to listen to melody without harmony, it will be difficult to make them hear the lower parts at a later stage. The dominant chord should always be used for the first pause, and the tonic for the final chord, and it will be found that at the very first lessons children will be able to say if the right chords are used in these places. The difference of pitch between high and low sounds can be pointed out, and the lowest sound can be given a name such as the "master of the house" as being a very important person. It will be found that at the first lessons children will be able to say if the lowest sounds at the end of the phrases are correct. Thus the feeling for sounds in combination is given at the very beginning of education in music.

PIECES WITH THREE AND FOUR BEATS A BAR

Next pieces of the same character, but

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in three time instead of in two time, can be given, and the same processes of marching, clapping, and beating time gone through.

Children can easily be brought to feel the difference between two time and three time, and will be able to name the time after a little practice. When four time is used, it will be as well to give a strong accent on the first beat only. If any feeling of accent is given to the third beat, children will be apt to think that two time is being used.

EXERCISES SHOULD BEGIN ON DIFFERENT BEATS

In playing pieces of this nature the teacher should cause the exercises to begin on different beats, and not always on the first beat. It is most important that children should be brought to feel, at a very early stage, the effect of a rise from a weak to a strong beat, and as it is a fact that most compositions do actually begin on a weak beat, it would be wrong to give children the impression that the contrary is the case.

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Moreover, by varying the beat on which the piece commences, the chord used for the first pause or "half-way house" may not stand out with equal prominence in all cases, and the pupils will become accustomed to find this chord, not necessarily because a pause is made on it, but from the feeling of rhythmic division into two parts.

ACCENT

Accents at first are made by playing with emphasis on the strong beats, but it must be remembered that the feeling for accent can be given by making certain sounds higher in pitch, longer or more important in the tonal scheme than others; and it is better, after once the idea of accent is impressed, to make pupils notice accented beats by these means rather than by playing with too strongly marked accents.

The impressing of the feeling for rhythm in music should be the basis of all teaching, and the other points should be made to fit in with what has been taught in the first lessons.

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SYMBOLS TO REPRESENT MUSICAL SOUNDS

At this stage it becomes necessary to discuss the question of what symbols to represent the musical sound we should use in this teaching of music. Now the notation of music can be made in various ways. Three methods are at present in constant use.

STAFF NOTATION

(I) The system that is employed in every country, in which the western art of music is in use, is that of Staff Notation, which needs no explanation. No doubt this system of notation has its defects—and very obvious defects they are—but it is universally accepted, and up to the present time is the only system that is useful both for vocal and instrumental music, for melody and for harmony. It can not only express the simplest melody, but also the most elaborate full score. It is therefore absolutely essential that this system should be understood by every person who studies music to however small an extent.

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THE NUMERAL SYSTEM

(2) The Numeral System, introduced by the Galin-Paris-Chevé school in France, is one in which musical sounds are expressed by numbers. The number 1 is the key-note, 2 the second of the scale, 3 the third, and so on.

This system has its use in vocal music. The employment of the numeral 1 for the key-note emphasises the central effect of this sound, and in like manner each degree of the scale, having its own number, comes to be easily recognised by the student. For instrumental music, however, this system is quite inadequate, and in any case the criticism can be made that it may confuse time and pitch. The numeral 1, for example, represents the key-note, but in the time system the key-note need not occur on the first beat of the bar. The pupil, therefore, may be singing "one" while he is beating "two," "three," or "four," and consequently confusion may arise.

THE SOL-FA SYLLABLES

(3) For many generations certain syllables

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have been used to represent musical sounds. The introduction of these syllables is ascribed to Guido d'Arezzo, and they are at the present time as follows—Do, Doh or Ut, Ré or Ray, Mi or Me, Fa or Fah, Sol or Soh, La or Lah, Si or Te. These syllables are used in two ways. On the continent, and in this country with most singing teachers, they represent fixed sounds. Ut or Do is C, Ré or Ray is D, and so on. This method has the advantage that it helps the pupil to acquire absolute pitch by always associating the symbol with the same sound. Thus the pupil remembers the pitch of the note C, for example, by always using Ut or Do for that sound. On the other hand, the feeling for key-centre is weakened, for different symbols are used for the key-note. In the key of C, for example, Ut or Do is the key-note, but in the key of D, Ré or Ray assumes the important central position.

What is known as the Tonic Sol-fa System is a system in which, in the major key, the central point is always represented by the same symbol. Doh is the key-note, no matter whether the key be C, D, E, or

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any other key. In this system the effect of the central sound and the relationship of other sounds to the central sound are emphasised. On the other hand, the Sol-faists, by constantly changing the key while retaining the same symbol for the key-note, weaken the feeling for absolute pitch. Like the numeral system, the Sol-fa notation is only useful for vocal music, and even in vocal music the rhythmic divisions cannot be so clearly seen as in staff notation. In the Rhythmic Method of music teaching, the Sol-fa syllables can be used with young children in the first stages of musical education until the staff notation is thoroughly understood; and the Rhythmic Gradus Scale Chart has been published to show how these syllables should be used.

But it must be understood that the use of these syllables is by no means essential to the method. It would be wrong to use them in cases when they have been associated with fixed sounds, or in some cases when staff notation is understood. Indeed, it is quite possible to do without them altogether, and use instead the Scale

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Board, which uses the letters as they appear in staff notation. If the Sol-fa syllables are used, they should always be connected with the letters which occur in staff notation; that is to say, the syllable Doh that is the key-note should be associated with some letter name, C, D, E, as the case may be, so that the feeling for absolute pitch may not be hindered.

THE IMITATION OF MUSICAL SOUNDS

The first step, as we have seen, in the Rhythmic Method of music teaching, is the impressing of rhythm as it appears in music. Before beginning the task of impressing the effect of the various sounds used, the teacher should try the voices of the pupils, and see if they are able to reproduce with their own voices musical sounds. Frequently it will be found that children cannot imitate musical sounds. This deficiency may arise from a very defective ear, but more probably it is owing to the inability of a child to control the vocal organs. Many children are able to give the proper names to musical sounds,

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while they cannot sing them. And the very effort to sing the right sound will often cause failure, for the child unconsciously stiffens up the muscles of the throat, and so prevents the voice from reproducing the exact sounds required.

In all cases the teacher should teach the pupils how to produce musical tone, and should give certain exercises for breathing and for other purposes, in order to produce the best results. When the pupil fails to reproduce the sounds required, the teacher should endeavour to find some sound that the pupil can sing with accuracy, and starting from this sound train the voice to sing other sounds.

THE KEY CHORD

As the triad of the key-note is the basis of the scale, the first training in pitch should begin with the impressing of the key-centre and the two other sounds that make up the triad. The teacher begins by singing or playing the note C, and then G and E, and the pupil sings back the sounds the teacher has given. These exercises may be given

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on the Rhythmic Gradus Scale Chart, when Sol-fa syllables are used, or on the Scale Board, when Sol-fa is not used. The Rhythmic Gradus Scale Chart is a chart which exhibits notes with their Sol-fa names in the principal key, and the five nearly related keys. Major keys are coloured blue, and minor keys brown, in order to point out the different character of major and minor. In the first exercises the three notes that compose the key triad in the principal key would only be used. The Scale Board shows the letter names of the notes in the various keys. At first the key of C alone would be used.

Many exercises should be given to impress the sounds in the key triad, and the octave of the key-note may be added, so as to work in the key chord. These exercises should always be given in some kind of rhythmic scheme, however simple, and should be continued until the pupils can sing and recognise by ear any sound in the key chord. As it is of the utmost importance that pupils should be accustomed to listen to the bass, they should be required

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to sing the lowest sound when the whole chord is played.

PASSING NOTES

A triad consists of a sound with its third and fifth above it. The two intermediate notes—the second and the fourth—should be introduced as passing notes, that is to say, as coming between two sounds in the key-centre triad. The first five notes of a scale are thus introduced, and many exercises should be given, always in some time and in two phrases, to impress the effect of these five sounds. Next the triad on the fifth degree of the scale, called the dominant triad, should be impressed, and the intermediate notes worked in, as before, as passing notes. Thus the whole of the major scale will be known.

All this work must be taken side by side with the playing of little pieces to impress the feeling for accent and phrase. Thus the teaching of the dominant triad will enable the pupils to understand the use of the dominant chord at the "half-way house" and the perfect cadence, which is made by

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the dominant chord followed by the tonic, can in like manner be impressed.

TIME STANDARDS AND PHRASE DIVISIONS MUST BE USED

When exercises are given on the Rhythmic Gradus Scale Chart or on the Scale Board, it is absolutely necessary that some time standard should be used, and the pause at the end of each phrase always made. Thus these exercises give some feeling for melody. To teach pitch relations without employing some time standard and phrase division is to take all meaning out of the music. After such exercises have been given the teacher should constantly play the chords that make up the cadences, and see if the pupils can tell when anything wrong has been played. It will be found that very young children can easily tell if right or wrong chords are used.

ABSOLUTE PITCH

To aid the sense of absolute pitch, pupils should be required to sing any note not previously heard, and to name any note

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struck on the piano or sung. It will be found that children can acquire the pitch of the sounds most constantly employed, and from this beginning can in the end recognise and name any note that is played. The ordinary belief that the sense of absolute pitch is a gift, which is present with some people and absent with others, is one that is opposed to the truth. The faculties of every child are different, and in some cases absolute pitch is easy to obtain, in others very difficult, but in nearly all cases *some* feeling for absolute pitch can be found, provided sufficient practice is given. But it is absolutely necessary that frequent practice in naming sounds should be given.

TEACHING OF TIME VALUES

The teaching of time values can be performed with the use of the time names of Aimé-Paris. These time names are syllables to represent the duration of the sounds. Thus the beat note is Taa, a sound twice as long as the beat note becomes Taa-aa, the two equal sounds that make up the beat note Ta-té, and so on.

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In the teaching of very young children these time names will be found of great use, but they should be dropped as soon as the notation of music is thoroughly understood; and with pupils who have some previous knowledge of music, before learning the Rhythmic Method, they need not be used at all.

Time values are taught by using one note, and repeating sounds with different values on this note. Such exercises are useful as impressing details; they should always be given in phrases and with a feeling of accent on first beats. Afterwards the time values that have been impressed should be introduced in little pieces, and thus have a musical meaning given to them. Compound time should be taught from the beat that can be divided into three parts, or "ternal," just as simple time has the beat that can be divided into two parts or "dual."* It will be found quite easy to teach pupils to be able to distinguish the different effect of the ternal and dual beats.

* Cf. Glyn, "Evolution of Musical Form," p. 9.

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VARIATIONS ON NORMAL ACCENT SHOULD NOT BE INTRODUCED UNTIL THE FEELING FOR ACCENT HAS BEEN IMPRESSED

In impressing time values and accent, exercises should always be made with no variations on the normal accent until the feeling for accent has been thoroughly impressed. Then syncopations—that is, variations on the normal accent—may be gradually introduced. At first any variations on strict accent should be only slight, but later more and more variations may be introduced, until the pupils are able to feel the normal accent through very pronounced syncopations. In the same way at first the divisions into phrases should be obvious, but later on irregular balances of phrases should be introduced. Constant rhythmic variety is necessary in the highest kinds of music, and pupils must be brought to feel the charm of such variety, but they must first thoroughly realise the strict standard before such variety is introduced. To use syncopations before the strict standard is impressed is to cause confusion, and to injure the rhythmic sense.

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RECOGNITION OF CHORDS AND CADENCES

The feeling for the effect of a chord has been given in the first lesson, when the pupils learnt to distinguish the key-chord at the end of the piece. The effect of the dominant chord has been impressed by using it for the stop at the end of the first phrase, and before the tonic in the cadence. The effect of the other chords can be impressed in a similar fashion. The subdominant chord is often used, instead of the dominant, before the tonic at the end of the piece, and the conjunction of these two chords gives us what is known as the Plagal Cadence. This cadence can be impressed by substituting it for the perfect cadence, and by accustoming the pupils to recognise which cadence is used.

What is known as the False or Interrupted Cadence is formed by following the dominant by the submediant chord. The introduction of the submediant (a minor chord) will give opportunity for impressing the different effects of major and minor chords. The supertonic—also a minor

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chord—has, as its principal function, to precede the dominant, and by using it constantly before the dominant, pupils can be made to recognise it and see its use. By playing little pieces in simple chords, pupils can be brought to realise the effect of the various chords in use.

THE MINOR KEY

The minor key should be impressed in exactly the same way as was the major—that is to say, by making the key-chord a basis from which to work. It is perfectly easy to make children realise that in the one case the key-chord is major, in the other case minor, and to recognise in both cases the key-centre. If the Sol-fa syllables are used, it is essential that the syllable Doh should be taken as representing the key-centre in both major and minor keys. The difference between the major and minor key-chords can be impressed by using the syllables Doh, Maw, Soh, for the minor triad instead of Doh, Me, Soh, which represent the major triad. To teach the minor scale as springing out of the major

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scale, whether it be tonic or relative major, is evidently wrong, for the triad existed before the scale, and was the basis out of which the scale arose.

The aim of the teacher should be to impress the key-chord as a central point, and, if Sol-fa syllables are used, the key-note must be represented, in every case, by the same syllable. Moreover, as in the Rhythmic Method, the phrase is made the basis to work from, and as the phrase is impressed by making the first section end on the dominant chord, and the second section on the tonic preceded by the dominant, and as the dominant chord has precisely the same effect in both major and minor keys, it will be seen that it would be quite impracticable to use different syllables for the key-note, and for the dominant chord in major and minor keys.

The Tonic Sol-fa system has an aim which is entirely different from that of the Rhythmic Method, for the one has as its object the giving the power of singing at sight, while the other is intended to cover the whole of training in music, whether

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vocal or instrumental, and has as its basic principle the development of the musical instinct. In the Rhythmic Method the syllables used for the minor scale are, Doh, Ray, Maw, Fah, Soh, Law, Te, Doh, and the effect of the minor third above the key note is impressed by substituting "Maw" for "Me," and of the minor sixth by using "Law" for "Lah." A key-centre is to a great extent made by approaching the key-note from below by a semitone, and this semitonic approach is shown in both major and minor keys by the use of the syllables "Te," "Doh."*

THE MINOR SCALE

The minor scale is impressed in the same way as the major, first by insisting on the tonic chord, then by filling in this chord with passing notes, afterwards by impressing the dominant and other chords. The process is easy, for the dominant chord has

* I have often noticed with children who have been trained on the Sol-fa system that the feeling for key-centre, when a minor key is used, is practically absent, owing to the use of different syllables in the Sol-fa teaching. This defect leads to disastrous results when harmony is attempted.

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the same effect in both major and minor keys. In singing, the augmented interval between the sixth and seventh degrees of the minor scale presents a difficulty, and it will be found that the intonation is more liable to suffer in minor than in major keys. On the other hand the effect of the augmented interval can easily be impressed. What is known as the harmonic form of the minor scale should always be taken first, for the feeling for the key-centre can only be given by the semitonic approach from below, and it is necessary to impress the fact that the sixth in the minor scale is a minor, not a major, sixth.

When the harmonic form is realised it is easy to show pupils that the small step between the seventh and eighth degrees of the scale is only necessary in approaching "home," that is, the key-note. In leaving home we may proceed by a larger step. Thus we show how the melodic form of the minor scale came into existence, and the difficulty in singing the augmented interval between the sixth and seventh degrees of the harmonic form will help the pupils to se

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how the sixth may be raised in ascending so as to get rid of this difficulty.

NOTATION OF MUSIC

A great deal has been written in text books about the teaching of the notation of music, and many methods are in existence to assist in this teaching. Indeed, it would almost appear as if most teachers considered that their whole duty, in dealing with this side of education in music, consisted in imparting a knowledge of notation. The tendency of examinations in what is called the theory of music is to assist this delusion, and all manner of ingenious puzzles are conceived in order to test the pupil's knowledge of the intricacies of our method of using symbols for musical sounds. It is hard for some teachers to realise that there is something far more essential than the imparting of this knowledge, and the teaching of *facts* cannot in any way develop *feeling*. And yet, of course, it is necessary to make our pupils understand, and know how to use, the symbols that in our system represent musical sounds, and the means

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adopted to group these sounds. It is necessary to enable our pupils to read music as it is written in our notation, so as to be able to reproduce the sounds expressed by symbols, as the composer intended, and to write down, in a manner that must be intelligible to other persons, their own musical ideas.

The study of notation should come after, and not before, the feeling for music has been developed. The child must first have the effect in his mind before he knows the symbols that should be used to express that effect. In the case of very young children a great deal of musical education should be given before a knowledge of notation is imparted. It is useful to show a child how to make the notes used in music, but the teaching of notation in general should not be pressed, but undertaken slowly and carried out gradually.

With older children the teaching of notation may be made to follow on as soon as the feeling for music has been given, but in all cases the knowledge should come *after* the feeling. The two have to

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do with different sides of mind, and in the right order feeling must always come before intellect. A child should be able to recognise and name sounds, to realise the effect of beat, accent, and phrase, before he has acquired the power of reading from notation, or writing down the sounds, and grouping them properly. If the more mechanical side of musical education is too strongly insisted on at first, the feeling side will suffer. The feeling for music must be made very strong before notation is seriously taught.

When the teaching of notation is begun, it should be made to follow what has been impressed. The child should be shown the use of the symbols which express the sounds he knows, and how the different time values are written. The first sounds that he has been taught are those that compose the chord of C major, and accordingly he must be shown the lines and spaces on which this chord is written. The first line, therefore, that is taught is the middle C line, and in beginning with this line we are following the order in which notation

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was first built up. From the C line it is not difficult to teach the other lines, and to show the meaning and use of the G, C, and F clefs. So the pupils get to know on what lines or spaces to place their notes, and the pitch of these notes.

THE FEELING FOR ACCENT AND PHRASE SHOULD BE USED IN NOTATION WORK

In the process of teaching how notes should be grouped and what the proper time signatures are, the feeling for accent and for phrase should be used. A child easily recognises the sound on which the first phrase ends, and can be made to feel that this sound and the final sound require to be accented. He is shown how to place signs above these notes to represent accent, and how to draw lines to show the phrase divisions.

Next he is made to realise that long sounds and high sounds bear more feeling of accent than short and low sounds, and he accordingly marks with signs the sounds he feels should bear accents. From this it is easy to teach him to insert bar-

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lines before accented notes, and to say how many beats occur in each bar. All through this teaching it is of the highest importance that the pupil should work from the feeling for accent and phrase. To decide the proper time signatures and the places in which to insert bar-lines by a process of calculating time values only is erroneous in principle, and likely to lead to bad results.

THE TEACHING OF THE DIFFERENT KEYS

The teaching of the different keys and the signatures in use can be made to spring from the feeling for key that is implanted in the first lessons. Every child can easily be made to feel that the effect of a key-centre is partly given by semitonic approach from below, and he quickly learns the signs that are used to raise notes so as to give this semitonic approach. In like manner, knowing, as he should do, the order of tones and semitones in the scale, he can make scales for himself. His ear will teach him to recognise what is right and what is wrong.

As we have seen, the feeling for key is largely dependent on accent and the

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grouping of sounds in phrases. In teaching our pupils to find out in what keys certain passages are, we should make them work to a great extent from accent and phrase. They should see what sounds are accented and what sounds are used for the ends of phrases, and thus they will get a clear idea of the key. Afterwards they should inspect the passage, and see if their expectation is borne out by the whole of what has been given to them. This process is especially useful when chromatic notes—that is, notes not found in the key scale—are used. In such cases the old plan of taking the accidentals that appear, and from them ascertaining the proper key, will not give the desired result. But a consideration of the accented notes, and the knowledge that chromatic notes generally come next to tonic and dominant, will provide a correct answer.

NOTATION OF THE VARIOUS KEYS

The teaching the notation of the various keys—major and minor—will follow on from the impressing of the different pitches of the

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various key-notes. When exercises are given on the Scale Chart the key-note must always be named, and the pupils be made to see how certain sharps or flats are necessary, and how they should be written in the key signature. For this purpose the Scale Board is especially useful, for the various sharps and flats that occur in the different keys are shown on it in connection with the letter names of the notes. The use of this chart should make the notation of the various keys an easy matter.

MODULATION

The connection of the various keys, and the means used to modulate from the principal to one of the nearly related keys, can be shown on the Scale Chart, and on the Scale Board. Modulations are of two kinds: (1) transient modulation, when a new key is touched but the feeling for the original key-centre is not interfered with; (2) more permanent modulation, when the key-centre is for a time changed. It will be found that where there is a cadence in a new key, a feeling of a new key-centre is

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given, but where a modulation occurs in the course of a phrase, which ends in the original key, such modulation is felt to be transient, and one which does not affect the feeling for the original key-centre. This distinction between what is transient and what is more permanent must be observed when exercises which modulate are given on the Scale Chart. When a change of key-centre is made the teacher must change the column on the Scale Chart to that of the new key, and the change must be made as soon as possible, so that the pupils may be taught to *think* in the new key in which a cadence is going to occur. The change to the new column must be made on some note that occurs in both keys.

It is a mistake to wait until the leading note of the new key has been reached, for the principle to be adopted in harmonising melodies is to work, not *forward* from note to note, but *backward* from the cadence; and the exercises that are given in the early stages of teaching should lead up to this method of harmonisation. Again, pupils must be made in certain cases to *feel* a mod-

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ulation, even though the accidentals that emphasise the new key are not present. When the leading note falls, and the fifth of the original scale is accented as a cadence note, the feeling that a new key-centre is set up is often given. Thus, in the following phrase from the well-known tune "The Vicar of Bray," the key is A major, because the final note of the cadence is A, and C sharp does not give the feeling that it is the leading note in the key of D, but that it is the third of the tonic chord in the key of A:—



If this tune were given on the Scale Chart or Letter Board the column would have to be changed at the beginning of this phrase. Transient modulation should be taken on the Scale Chart by the use of the syllables, which alter those used for the diatonic scale without changing the column.

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PERFORMANCE ON AN INSTRUMENT

When performance on any instrument is taught, the training of the muscles to be flexible and strong, and the work of accustoming the fingers to obey the dictates of the brain are of the greatest importance, for adequate performance of musical compositions is impossible unless a technical proficiency is attained. In teaching the technique of any instrument, care must be taken that musical feeling is not interfered with. The pupil must realise the aim of all technical training, and must see how impossible it is to give expression to his musical ideas unless he has attained technical proficiency.

The surest way to obtain from a pupil good tone and evenness of execution is to make him feel the delight of such things, while he is shown how to reach the desired end. It is not necessary to say more on this subject, in view of the many excellent books that have been published. Technical training is a means and not an end, and it must be made to take its proper

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place in the development of the musical instinct. Before the playing of little pieces is attempted, the pupil should be able to realise the effects he is going to produce, and all through his musical education he should know, before he begins to play, what the composer intends. It will be found that by using the Rhythmic Method pupils can memorise and play pieces correctly, without even trying them over on any instrument.

CONSTRUCTION

The instinct for construction, which every normal child possesses, should be cultivated from a very early stage. In the very first lessons the pupil can be made to sing an answering phrase back to the teacher, when the tonic chord only is used. Afterwards, when the effect of the sounds in the scale and of certain time values is known, the teacher can write, sing, or play the first phrase in a little tune, and require the pupils to provide an answering phrase. The best way to set about this work is to make the pupils clap the time values in the

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portion that is given. They will then feel how the portion to be added must run, and can easily be made to give their reply to the first section.

By such exercises the underlying features of musical construction—balance and reiteration—can be impressed. The balance of two phrases serves as the nucleus from which the various kinds of balance that are found in musical composition are built up, and repetition of simple time figures gives the first insight into the development of material that is essential in all musical composition. It will be found that the rhythmic structure of a simple tune can be instantly seized on by children, for all normal children are rhythmic creatures, and can feel the necessity for an answer which will correspond with a first phrase. Of course in all this work nothing whatever must be said about phrases or figures. The work must be made to spring from the rhythmic feeling of the child.

At first children should only be required to sing (or possibly to play) an answer to what is given by the teacher. As facility

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in writing is gained, such answers may be written, and as knowledge of chords is gained, the proper chords for the cadences, and for the sounds that lead up to the cadences, may be inserted. But it will always be found that in young children the effort of writing takes away from the power of giving good responses. Writing is a mechanical thing, and the effort to place the notes correctly is apt to make the pupil forget what notes he wants to use. To be unable to write correctly is, therefore, no sign that the proper feeling is absent. As facility in writing is gained the old difficulties will vanish, and the pupil will be able to put down on paper what he wishes to express.

Original melodies should constantly be required by the teacher, and in criticising such melodies the teacher should be careful to impress what he wants, not by giving rules, but by making the pupil feel what is right and what is not good. The pupil should be encouraged to give the chords that will harmonise his melodies, as he learns to appreciate the effect of the various chords that he hears.

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EDUCATION SHOULD BE A GRADUAL PROCESS
OF DEVELOPMENT

IT cannot be too strongly insisted that all education should be a gradual process of development from beginning to end. There must be no breaks, no sudden changes, no contrasts, but each thing must be made to lead up to the next. Nothing is more fatal to true education in music than to work on the idea that the first training in music should be simply a giving of facts, and that the acquisition of knowledge only will enable a pupil to profit by the lessons of an artist teacher.

The development of the musical instinct must be the aim of the teacher throughout, and the teaching must be conducted on the

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same lines at all stages of musical education. It is, of course, right that teachers should specialise in teaching either young children or more advanced pupils, but this specialisation does not imply difference of method; it only means more knowledge of, and more experience in treating undeveloped or developed instincts.

The child mind contains the seeds which grow to the developed mind of the adult, and the specialisation of the teacher should only consist in the knowledge of how to handle developed or undeveloped material. Moreover, the treatment of children requires certain qualities in the teacher which are not so essential in dealing with older pupils, and it is, therefore, right that some persons should confine themselves to the teaching of beginners, while others teach advanced work. But there is no difference in kind between the two, only a difference of degree.

CADENCE CHORDS FOR MELODIES

The teaching of more advanced points in music must, therefore, follow on what has

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gone before without any break. Now, in the early stages of musical education the child should have acquired the feeling for the phrase, and should be able to recognise simple chords and know their use in the phrase. The phrase must be used as the means of impressing all chords, and showing their use in the rhythmic scheme. The first process is to write simple melodies, and make the pupils insert the proper chords for the cadences, and for the chords that precede the cadential chords. In the work of harmonisation pupils must be taught always to look first at the end of the phrase, and to make their progressions lead up to final chords in each phrase. In course of time pupils will be able to take in at a glance the whole of a phrase, and see exactly what harmonies to use, but at first it is necessary to decide what chords must be used for the cadences, and to work backwards from these chords.

THE USE OF UNESSENTIAL NOTES

As soon as ever a knowledge of the uses of the common chords is obtained, pupils

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should be shown the use of unessential notes. These notes do not belong to the harmony, but may be sounded after, or before the proper harmony notes. We may make use of sounds just above the proper harmony note, or a semitone below it,* and strike these sounds with the chord eventually resolving them on the proper harmony note. Or we may insert notes that do not belong to the harmony, between two harmony notes.

Now it is of great importance to teach these unessential notes at as early a stage as possible, for it is by their use that we obtain what may be called the idiom of music, and are able to build up compositions. Successions of chords do not make music, except such music as chants and hymn tunes. It is just the melody—the idiom—on chords that gives us our art of music, and it is an absolute mistake to teach harmony and melody as if they were two distinct things. The meaning of music is given by the combination of melody and harmony in the

* In the case of the leading note (the note below the key-note) the sound below is usually a whole tone, and not a semitone from the harmony note.

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rhythmic scheme. Moreover, the introduction of these unessential notes affords the easiest means of obtaining effects of dissonance, and it is just by the contrasting of consonance and dissonance that many artistic effects are obtained.

We must, therefore, endeavour to make our first exercises as artistic as possible, and show our pupils how melody can be built up on a harmonic basis. It is necessary, also, to link up what is taught in the harmony classes with the work of practical performance, and children should be brought to realise the chords that occur in their pieces, and the notes that "do not count," that is, that do not belong to the harmony.

CADENCES WITH UNESSENTIAL NOTES

Children should be taught to play cadences in all keys, and then to play the same cadences with the addition of unessential notes. Thus they become accustomed to the use of unessential notes, and are able to hear what the harmony is, though it is veiled by the addition of notes that do not belong to it.

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THE FUNCTIONS OF THE DIFFERENT CHORDS

One object of our teaching is to enable pupils to realise the functions of the various chords as they appear in the phrase, and to be able to build up melodies on a series of chords. Thus harmony, melody, and rhythm are combined into one whole, and the whole of the work done tends to make clear the language of music. Exercises should be given by dictating to the pupils a series of chords by their technical names—tonic, subdominant, supertonic, etc. The pupils then write out these chords in four-part vocal writing, taking care to place them so as to make some rhythmic scheme. Next, by the aid of unessential notes, they endeavour to make some sort of a composition on these chords. The chords themselves have been written in four parts in the vocal style, but the composition need not be written in four parts, and may be made for the piano.

VOCAL AND INSTRUMENTAL WRITING

It is necessary to teach children from the

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outset to recognise the difference between vocal and instrumental writing, and the exercises should be made to illustrate both types. At the present time most pupils who are taught harmony are made to write only four-part vocal music. As a result, when they wish to compose they find it impossible to get away from their four-part writing, and their piano compositions are quite unsuited to the character of the instrument. Moreover, they find it very difficult to realise the harmonies in the pieces they play, covered up as they are by unessential notes, and rarely exhibiting all the notes in a chord. The system adopted in the Rhythmic Method accustoms the pupil to *both* vocal and instrumental writing, and the free use of unessential notes makes clear to him the processes on which the pieces he plays are built up.

THE TENDENCY TO HARMONISE EVERY NOTE TAKEN AWAY IN RHYTHMIC METHOD

Sir Charles Villiers Stanford, in urging that counterpoint should be taught *before* harmony, says: "To begin technical

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training with harmony gives rise also to a habit in a beginner which it is most difficult to eradicate when he embarks on composition, the habit of harmonising every note of the melody and keeping every part hard at work without rests."* But it is evident that, if the Rhythmic Method is used, pupils become acquainted with unessential notes at the very beginning of their education in harmony, and so acquire the habit of seeing at once what notes should be harmonised, and what notes are outside the harmony.

MELODIES OVER CHORDS

The plan of writing melodies over chords is of great service in showing pupils how to harmonise melodies, for, as we have seen, they quickly recognise what notes should bear the harmonies, and, when several different successions of chords have been dictated, they learn the functions of the various chords, and how they can succeed each other in the rhythmic scheme. It is often claimed for counterpoint that by it

* "Musical Composition," p. 9.

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students learn how common chords can succeed each other, but in the Rhythmic Method this knowledge is given at the outset of the teaching of harmony.

TRANSPOSITION

Another advantage that may be claimed for this method is that it teaches pupils to transpose. The chords in all major keys and the chords in all minor keys are exactly alike, and if the pupils get accustomed to identify them by their technical names they will find little difficulty in transposing them from one key to another. The teacher should often require the pupils to play in different keys, with and without unessential notes, the chords he has dictated. Thus the power of transposition is given. In composing their little pieces on the chords that have been dictated, students should be required to state the tempo at which they wish their pieces to be played. They soon learn by this means how, at a fast rate of speed, the same chords require to be repeated, while in very slow music the repetition of the same chords is undesirable.

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PUPILS TAUGHT TO NOTICE THE BAD EFFECT OF CERTAIN PROGRESSIONS

There are certain progressions that are considered inadvisable by writers on music, as, for example, the movement of two parts in fifths or in octaves. In the Rhythmic Method the pupil is taught to avoid such progressions, not from any hard and fast rules on the subject, but from an appreciation of the effect produced. It is easy to make a child feel that when two parts move in octaves one part is destroyed, while, on the other hand, he can see that, in instrumental music, playing in octaves serves to bring out any part that is of importance. Thus he begins to observe one difference in vocal and instrumental writing, for in the one each part has a separate existence and must be kept distinct, while in the other the parts need not be kept distinct, but any sounds may be reinforced in the octave in order to give them prominence.

In the same way the pupil is made to feel the bad effect of consecutive fifths by playing passages of such fifths. When such

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progressions appear in a pupil's exercise, the teacher can, by emphasising the bad effect, make the fault evident.

FIRST INVERSIONS OF COMMON CHORDS

In the same way pupils can be made to feel that the only intervals in which two parts can move with good effect in similar motion are thirds and sixths. So when he begins the study of first inversions he will see how motion in first inversions sounds well, for thirds and sixths above the bass are used, while motion in consecutive common chords sounds wrong, for it brings about motion in fifths. The pupil can also easily realise that a stop on a first inversion does not give the same effect of repose as a pause on a common chord, for in the case of the first inversion, the bass, who is the important person, "the master of the house," does not come "home."

On the other hand, in the course of the phrase, when we do not want to make a pause, the use of first inversions is good. So chords are again dictated with the use of first inversions, as well as of common

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chords, until the pupils can hear and appreciate the use of these inversions. In the same way cadences are played, with and without unessential notes, with the first inversion of the supertonic before the dominant.

SECOND INVERSIONS

Miss Glyn has shown* that the fundamental musical interval is the third. As this is so a fourth above a bass note sounds, not a consonant interval, but dissonant, as if it were a third with an unessential note, which tended to fall to the third. Now the second inversion of a common chord has the intervals of a sixth and a fourth above the bass note, and the presence of the fourth introduces a disturbing element, which is satisfied by the fall of the fourth to the third above the bass.

As in the Rhythmic Method children are taught the use of unessential notes at a very early stage, it will not be difficult to make them feel the second inversion of the tonic to be really not tonic, but dominant

* "Evolution of Musical Form," p. 35.

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harmony with two unessential notes. The chord used at the "half-way house" or end of the first phrase, has, as a rule, been the dominant, and now the second inversion of the tonic is introduced before the dominant, as being really the dominant but with two unessential notes. A difficulty arises from the fact that the insertion of this second inversion of the tonic before the dominant causes the final sound in the first phrase to fall on a weak and not on a strong beat.

At first children will find it difficult to say exactly where the phrase ends in such cases, but, after a little practice, they will recognise the end of the phrase, and will realise what harmonies to use to obtain the desired effect. This method of treating the second inversion of the tonic takes away the difficulty occasioned by the fact that in the second inversion the bass note should be doubled, and helps pupils to see how this inversion should be approached. The other uses of a second inversion—when the bass passes to the next note in a scale progression, when the second inversion occurs *after* another position of

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the same sounds, and when the bass remains through different chords—help to illustrate important musical principles. The effect of them can be given to pupils by the dictation of chords in the manner previously shown.

It will be found that when pupils have reached this stage, and are able to recognise by ear common chords and their inversions, and to appreciate the functions of these chords, the main difficulties of harmony are gone.

The more pronounced character of the dissonances and chromatic chords in use makes them much more easy to recognise and to label by their names. Moreover, it is by the treatment of common chords that the real basis of composition is laid. The other chords serve to give colour, but the strength and solidity of the structure is made by the common chords.

RULES VERSUS MUSICAL EFFECT

The practice of writing compositions above chords gives pupils an insight into the functions of these chords, as they

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appear in the rhythmic scheme, that can be obtained in no other way, and will cause pupils to think of melody and harmony, not as distinct things, but as forming one whole. It will be found that whereas pupils constantly make mistakes in writing successions of chords, these mistakes generally disappear in the compositions made on chords.

The reason for this is that there is little musical effect in a succession of chords, but when some musical effect is aimed at, the musical instinct will show how the work should be done. Thus we see that far better results can be gained from the development of the musical instinct than from any amount of teaching by rules.

SEVENTHS

The effect of sevenths is shown by the way in which these chords are built up by adding one third above another third. The order in which these thirds occur determines the degree of dissonance of the chord.* By classifying these chords the

* Cf. Glyn, "Evolution of Musical Form," p. 73.

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student is able to identify them by ear with comparative ease, and to state the keys in which each seventh may be found.

MODULATION

Modulation is taught on the lines that have been described on pp. 81-83. The important point is to keep the feeling for a key-centre and to realise when the key-centre has been changed. The principle of working from the phrase is of the utmost importance in dealing with modulation. It is necessary to determine what key is being led up to, so as to make it stand out as a central point. Transient modulations must be noticed, but at the same time pupils must feel that they do not affect the general tonalitive scheme.

CHROMATIC HARMONY

Chromatic harmony is taught as a means for expressing an instinct that is found in all music, and more particularly in Asiatic music—the desire to shade off one sound into another. Pupils are shown how this can be done at a very early stage by the insertion

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of auxiliary notes a semitone below the principal note, and by observing how any note in any chord may be raised a semitone in order to arrive at the next note by the smallest interval possible. Children are able very readily to see the use of these raised notes, and in their little compositions are only too eager to make use of such chromatic effects. Later on they easily recognise the use and the beauty of chromatic chords. Working on these lines it is possible to show pupils how *any* chord may be used in *any* key, provided it is approached and quitted in the right way. Thus, by working on the feeling for motion by the smallest possible intervals, the bounds of harmony are immensely enlarged, and pupils feel how closely *all* keys are connected with each other. This method of teaching is, of course, strongly antagonistic to the method in general use in this country, known as the Day theory of music.

THE DAY THEORY OF MUSIC

The principle of the Day theory is to trace all chords down to some root or

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generator, from which common chords, sevenths, ninths, elevenths, and thirteenth are built up. To teach young children on these lines would be a terrible business, whereas anyone can easily understand and make use of the idea of semitonic treatment. The difference between the two theories may be illustrated by the following example :



If the Day theory is used the chord marked with an asterisk would be analysed as a supertonic major thirteenth with a minor ninth, and the chord would have to be written B, E flat, F sharp, not B, D sharp, F sharp. But in the chromatic theory the D sharp and F sharp would simply be regarded as being next door to the succeeding harmony notes. The Day theory has never been accepted in any other country except our own. Its influence has not been for good, for by its elaborate

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system of analysis it has prevented pupils from realising and making use of progressions of musical value. Many children could realise and make use of the chord just analysed if they heard it as the chord of B major, but to tell them it was a super-tonic major thirteenth written wrong could only cause bewilderment.

THE STUDY OF COUNTERPOINT

In the ordinary systems of musical education the study of counterpoint—that is, the art of combining melodies—proceeds on lines that have been in use for a large number of years. A part called the Cantus, consisting entirely of semibreves, or of dotted semibreves, is given, and students are required to write, at first one part only, above or below the part that has been given, in five different ways or species. In the first way one note only is written in each bar, in the second way two or three notes, and in the third way four or six notes are used. In the fourth way two or three notes are used in each bar, the last note in one bar being tied, whenever possible, to the

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first note in the next bar. In the fifth way, a combination of the other kinds of counterpoint is employed. When writing in two parts has been studied, then three, four, or more parts are used. The only dissonances that are allowed are suspensions. Only common chords with their first inversions are permitted, but passing notes can be used in most of the species.

THE GRAMMAR OF MUSIC TAUGHT THROUGH MUSIC ITSELF

Now this method of teaching counterpoint is based on the idea that exercises in music should be made to impress what is called the grammar of music quite apart from the musical effect. No one would ever dream of composing music according to the rules of strict counterpoint. This theory of teaching runs through the whole course of musical education as it exists at the present time. But the Rhythmic Method is based on the principle that all education should be directed to the development of the instincts of the pupil, and that all exercises should be directed to this end.

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And so every exercise must contain some musical meaning, must make some appeal to the mind of the pupil. What is called the grammar of music must not be taught apart from music, but must be learnt *through* music itself. And so every exercise in counterpoint, as well as in harmony, must have some musical effect. In strict counterpoint—for example—in the fourth species, the student does not work from any feeling for effect, but from a process of fitting in, dictated rather by the eye than the ear. This manner of working is opposed to all the principles of the Rhythmic Method. Music should never be constructed, even for the purposes of an exercise, from a fitting in of notes, regardless of their effect. No music is worth anything unless it expresses the feelings of the composer; and to force pupils to write their exercises with the help of the eye, rather than of the ear, is to give them quite a false idea of the nature of the art.

JOHN SEBASTIAN BACH

It is sometimes urged in defence of strict counterpoint that the great composers

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received their education on this system, and that, therefore, it must have its uses. But it is more than doubtful if the greatest writer of contrapuntal music that ever existed either learnt or taught anything in the nature of strict counterpoint. John Sebastian Bach was self-taught, and, according to Forkel, he began teaching "not with dry counterpoint that led nowhere, as was the way with other music teachers of his time." And Bach's biographer, Philipp Spitta, remarks with great truth "it cannot be denied that the only method of instruction that can succeed is one which from the first, let the pupil begin where he may, will awaken his individual feeling for art. In true art there is nothing mechanical, there exists no essential antagonism between reproduction and production ; the first phrase sung, or the easiest little clavier piece played, is a starting-point in the art of composition, or it may become so." *

* "Johann Sebastian Bach," vol. 3, p. 126.

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THE TEACHING OF COUNTERPOINT IN THE RHYTHMIC METHOD

In the Rhythmic Method of music teaching counterpoint is not regarded as a thing apart from, but closely connected with, other branches of musical education. The first feeling for the effects obtained by moving parts is given in the early stages of harmony teaching, by showing pupils how the bass and middle parts can be improved by the addition of unessential notes. Children are also encouraged to notice the good effect of imitations in different parts, and to endeavour to fill in places, where motion is required, by imitative writing. Later on a melody is given, and the pupils are required to write, either above or below the given part, another melody generally with imitations of the part given.

For work of this kind it is extremely helpful to make use of compositions like Bach's Two-part Inventions. One part is given to the pupils, and they are required to add a second part. After this has been done, the work from which the exercise has

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been taken is played, and the pupils notice the manner in which the master has developed his material. When contrapuntal writing in two parts has been sufficiently studied, a third part is introduced and Bach's Three-part Inventions are made to contribute exercises. The teacher should invent exercises of his own for this study, and he will find many examples in the works of his great masters.

It will be found that children soon realise the beauty of such contrapuntal pieces, and will endeavour in their own work to introduce imitations and free moving parts. The harmonisation of Chorales with free moving parts is also of great use in accustoming pupils to realise the beauty of motion in the middle and bass parts. As proficiency is gained the Chorale may be placed in any part, and the accompanying parts may be written for voices, or for the piano or organ. The writing of Fugue expositions, and later of complete Fugues, also gives splendid exercise in contrapuntal writing. To assist in the composition of pieces in the contrapuntal style, the

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Gigues and other portions of Bach's and of Handel's Suites may be laid under contribution. Pupils learn a great deal from observing how the greatest masters of music produced their works, and such study helps them in their performance of such works.

THE APPRECIATION OF MUSIC

All through the course of musical education it should be the aim of the teacher to cultivate in the pupil the appreciation of music, but such appreciation must not be made by an intellectual examination of the form of music, but from a developed musical instinct. The idea that music should "appeal to the emotions through the intelligence" is one that is so obviously false that it requires no serious refutation. The intellect has to do with the manner of presentation of the musical idea, but the strength of music lies in its direct appeal to the feelings and emotions.

Teachers of music, occupied as they so often are with the technicalities of their art, are apt to imagine that it is just techni-

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calities that make up the whole of the art ; and persons who have no technical knowledge often fall into the mistake of thinking that such knowledge would give them an insight into the meaning of music which they do not possess. But knowledge of the things that have to do with the external side of the art can in no way provide the instinctive appreciation that is the one thing needful. As Mr. Gurney remarks : " There is a curious contrast between the width of the instinctive appreciation of this art, and the esoteric and apparently mysterious nature of its technicalities. An immense number of persons who are habitually enjoying music have not the slightest idea what a *key* or a *modulation* means ; while of those who have musical knowledge in the sense that they can perform and read music with facility, not one in fifty has any technical acquaintance with the simplest elements of harmony and structure : and it is natural that such persons should often vaguely imagine that only professed students can know exactly what the creators are at, or be

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justified in speaking with decision about their creations. It would be absurd to underrate the value of such technical acquirements, even as regards appreciation; they often immensely facilitate the process of making acquaintance with new works, and give certainty and tenacity to the memory, to say nothing of the insight they give into the *craft*, the pleasure of perceiving wherein lie the special points of skilful and original workmanship. But it is very important that those who lack them should realise that they make no vital revelations; that perception and enjoyment may be absolutely perfect without them. That music which a person's natural capacity and experience in the way of hearing and attending enable him to appreciate, he will appreciate; and though the power of technical analysis might give him considerable extraneous interest, it would not alter the essence of the impression, or make it at all more delightful to him." *

* "The Power of Sound," pp. 527-8.

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MUSICAL APPRECIATION GAINED THROUGH THE DEVELOPMENT OF THE MUSICAL INSTINCT

The Rhythmic Method aims at developing the musical instinct, and so care is taken that students should not be led, in the first place, to listen to music from the point of view of intellectual analysis. They should not be brought to consider, when first hearing a great work, what the type of form is, how the composer develops his material, what keys are used, and what the harmonic basis is. In writing their own works they are not made to follow laws of construction, but they are allowed to write according to their innate tendencies, and the criticism on these works is directed to make them *feel* what things are faulty, rather than to work from a system of laws and regulations.

So in the first stages of musical education little is said about formal types and methods of construction. On the other hand, a good deal of analysis of the works of the great composers is gone through, the object

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being to show the pupils how the chords that they themselves use in their little compositions are used by great musicians, and to help them to assimilate the language of music.

Frequently the chords that occur in any composition are given to the pupils to utilise for their own compositions, and then the work from which they were taken is played, so that the effect produced may be noticed. Thus pupils become accustomed to the idiom of music, and acquire facility in the use of harmonic progressions. When the feeling for music has become firmly implanted, the types of form and other points in musical construction are explained, but in every case the law that feeling must come before intellect is observed, and the pupils are made to feel the beauty of music, and to understand its message, before the technicalities dealing with the manner of presentation are discussed.

THE WORK OF PRACTICAL PERFORMANCE

The work of practical performance is made to fit in with the other parts of the musical education. The preliminary training

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enables children to know exactly how the pieces they are going to study should sound, and to approach the work of interpretation with a clear idea of the effects they wish to produce. Thus children can learn and memorise pieces of music without the aid of any instrument. The knowledge of harmony and of counterpoint that has been gained assists in the work of learning pieces, while, on the other hand, every piece that is played adds something to the pupils' knowledge of the language of music. Thus all through the course of musical education each part is made to fit in with the other parts, so as to form a complete whole.

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WORKS TO BE CONSULTED

IN the foregoing pages a description of the principles and methods of the Rhythmic Method of music teaching has been given. A good many details have of necessity been omitted, but enough has been said to show the aims and objects of this system. Further information may be gained from the books and pamphlets that have been published. Students are also recommended to read Miss Glyn's books, "The Rhythmic Conception of Music," and "Analysis of the Evolution of Musical Form." The Rhythmic Method has been in existence for some years, and a large number of children have been trained in conformity with its theories. It has passed the experimental stage, and, therefore, it is not

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possible to argue that this method is not suited for the musical education of children. No doubt, as time goes on, experience will show how on the one hand modifications may become necessary, while, on the other hand, it is likely that new developments will take place.

ANSWERS TO CRITICISMS

The basic principle is the development of the musical instinct, and it will be seen that the adoption of this principle has caused a complete change from the methods usually employed in the teaching of music. This change will naturally lead to criticism from persons wedded to the old ideas, and it may be as well to answer by anticipation some of the objections that may be urged.

TEACH ONE THING AT A TIME

In the first place it may be said that the Rhythmic Method transgresses the well-known educational maxim, "Teach one thing at a time," or, as it is sometimes put, "Teach the elemental before the compound, and do one thing at a time." This maxim

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has been taken to mean, in regard to musical education, teach the elements, or units, of which music is composed in separation, and link them together at a later stage. The late Mr. John Curwen classified the principal facts that have to be dealt with under three heads—Time, Tune, and Force—and recommended that Tune be taught first, then Time, and finally Force. And in practically all systems of musical education time and tune are treated as separate things, while the study of harmony is made an absolutely distinct thing from the other parts of musical education, and is treated apart from melody. In the same way the study of counterpoint is entered on as something quite distinct from both harmony and melody. But in the Rhythmic Method harmony, melody, and rhythm are taken together in the first lesson.

Now it may be admitted that if musical education were simply a putting in from outside of *facts*, it would be right to treat each fact independently of other *facts*, and, indeed, in the teaching of the mechanical side of music—technique—it is undoubtedly

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right to teach every detail in separation. But when we come to mental processes, and when we teach with the principal aim of developing what is inside, the matter is quite otherwise. For mental processes do not go on by working from particulars to generals, from the elements to the real thing.

We do not, for example, form a conception of a piano from observing each part of the instrument, the keys, pedals, frame, wires, hammers, sound board, and then by a process of synthesis arrive at an idea of the complete instrument. "Psychic facts," says Bergson, "are bound up with each other, and are always given together to immediate consciousness as an undivided whole which reflection alone cuts up into distinct fragments."* And in the case of hearing of music, we do not appreciate the effect by taking in the sounds one by one, but by our power of assimilating a whole phrase.

Stray sounds, like stray words, derive

* "Matter and Memory" (English translation), p. 216.

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their meaning from the associations surrounding them. "What we first hear are short phrases, not words. A word is always continuous with the other words which accompany it, and takes different aspects according to the cadence of movement of the sentence in which it is set: just as each note of a melody vaguely reflects the whole musical phrase." * It is the last sound in a phrase that, as it were, sums up the whole. "The centre of gravity of the affective process," says Professor Wundt in discussing the repetition of a series of sounds, "lies every time at the end of a row, where the superimposed rhythmical feelings run together into one unity. For it is unmistakably this feeling that allows us directly to apprehend the succeeding rows as identical with the preceding ones in a succession of similar rows. What we apperceive is not the preceding row itself. The greater number of its elements lie already in the darker field of consciousness. We apperceive rather this aggregate feeling,

* *Op. cit.*, p. 148, and see "Time and Free Will," p. 100.

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which is joined to the last directly apperceived element, and which is the resultant of the preceding affective process." *

Now, if we teach music by treating each element separately, we will accustom our pupils to think of the elements as distinct from the whole, and to set up associations around each element, until music is listened to, not as a whole, but as a series of detached elements. Thus its meaning will be entirely lost, and the pupil will find it extremely hard to replace what has been lost in a vicious system of education. But suppose that, from the first, music is presented to the pupil, as it really is, a compound of elements, none of which, taken separately, has any art meaning of its own, the result will be that all through his life the pupil will think in the idiom of music. He will not regard tune as something that can exist apart from time, he will not regard harmony as being unconnected with melody, but he will just realise music as it exists as an art, and will be able to assimilate its real meaning.

* " Introduction to Psychology," pp. 71-2.

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Of course at the outset music will be presented in its simplest form, but something will be given on which to build, and the building will rest on a firm foundation. Details may and should be presented for intellectual analysis, but only after the feeling for the whole has been given. If we begin by allowing children to think that music consists of a succession of sounds, not necessarily bound together in any rhythmic scheme, they will unconsciously get accustomed to regard music as a matter of sounds differing in pitch only.

They will, probably, realise the different pitches of the various notes, and may be able to accomplish such things as singing at sight, simply by the recognition of the intervals between successive sounds. If we teach children to recognise and pay attention to time-values without connecting the time and pitch elements, and without any consciousness of the grouping of sounds in the phrase, they will listen to and will probably be able to recognise the time values of the various notes. But in neither case will the

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feeling for music be given, because the essential points that give music its meaning have been ignored. The detail may have been impressed, but the effect of the whole will be hidden.

If we teach pupils to work harmony exercises of different kinds, without connecting harmony with melody in the rhythmic scheme, they will fail to see the real function of harmony in music, and will, if they try to compose, begin by writing melody only, and rack their brains to find chords to go with what they have written. The connection of harmony and melody will be an unknown thing to them. Probably their harmony exercises have been made always in four-part harmony, and they will find it a matter of extreme difficulty to get away from the style in which they have studied. So their course of training will not have in any way assisted them in their efforts at composition. Similarly if counterpoint has been taught in the old strict way, pupils will lose their feeling for free moving parts, and will not be able to make use of such progressions,

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unless they contrive to forget what they have learnt.

But if from the beginning music has been impressed as it exists in the works of the great masters, with harmony and melody used together, and with freely moving contrapuntal parts, the whole being bound together in a rhythmic scheme, pupils will always realise the spirit and meaning of music, and will gain the means for the expression of their own ideas and feelings.

GOOD RESULTS SOMETIMES OBTAINED IN
SPITE OF, AND NOT BECAUSE OF, SYSTEM OF
EDUCATION

But it may be asked: How is it that if the prevalent system of musical education is so faulty, so many good results have been obtained? The answer is a simple one. When any student is possessed of a strong instinct for music, he will teach himself. Every piece he plays, every composition he hears, will teach him something, and he will in time be able to talk the language of music with success. But such success may have

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been obtained, not because of, but in spite of, his musical education. His own strong musical feeling may have caused him to forget and ignore the mechanical work he has done. But if his musical education had been directed to the cultivation of his musical instinct, how much more easy would his work have been, and to what heights might he not have reached!

TIME SPENT ON MUSICAL EDUCATION

A practical objection may be urged against the course of training that has been advocated. It may be said that such a training would involve more time and labour than it is possible to give under present conditions. But, as a matter of fact, a great deal of the time that is now given to music is wasted, and the adoption of the Rhythmic Method would actually save time.

We all know how pupils practise away at their pieces without the least idea of how the music should sound, with the result that wrong notes, wrong time, and bad phrasing are practised. These defects the unfortunate teacher has to correct, and

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much time is wasted both in the lesson and at practice in trying to rectify mistakes. But if the pupil has acquired the feeling for music, such mistakes would never occur, and the time spent in learning a piece would be considerably shortened. And to impress the essentials of music is neither a long nor a difficult process, provided the teaching is directed to bringing out what is within, rather than to the putting in something that is foreign to the nature of the pupil.

In early childhood a few minutes' teaching in class every day will work wonders, and when once the feeling for music has been impressed very little teaching beyond what is necessary for technical purposes is needed. The pupil will teach himself as soon as he is able to recognise what music means.

And with regard to the teaching of music in Board and Church Schools, it may safely be said that if such teaching were directed to drawing out the instinct for music, particularly by making use of the feeling for rhythm that is so strong in every normal child, more would be done in a month for the cause of music than can be

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accomplished by years of work under the present system.

It is a good sign that folk-dances are now coming into use after many years of neglect, and if folk-dancing leads to the recognition of the fact that rhythm is the basis of all music, a great deal will be gained. The use of the Rhythmic Method would not necessitate the giving of more time to the study of music than is allowed at present, and it would certainly open up new vistas to teachers and pupils alike.

PLACE OF MUSIC IN EDUCATION

But what is the real place of music in education? If we consider that music is only a refined, pleasing diversion, or an elegant accomplishment, we must admit that its place in education can at best be only a very subordinate one. But if we take the view that art is the expression of what I may call the inner nature, that nature which feels, which has aspirations and ideals, which reaches out to something beyond the material needs of this world, we must claim for our art of music a very high

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position in the scheme of education. For true education means the drawing out of all that is good in the child, the cultivation of all parts of his nature. And if we confine our work to one side of nature only, and not to the whole, we run the risk of starving what may after all be the most important part. For it is the feeling side of our nature that in the main supplies the motive power for action.

We often use our reason to provide arguments for what we wish, while we try to persuade ourselves that we are moved solely by unprejudiced reason. And it is the feeling side of our nature that causes all our noblest, most self-sacrificing deeds. Pure reason could never dictate an act of self-abnegation.

If music is, as we believe it to be, the art which more than any other gives expression to the feeling side of our nature, it follows that it is of the highest importance to use it as a means of education. Great works of music must be ennobling to those who can assimilate their meaning. And the study of music, when properly conducted,

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gives the student the power to enter into and appreciate the meaning of what the great composers have written. But this power of appreciation can only be gained by the development of the natural instinct. As a musician, *qui nil molitur inepte*, has said in dealing with the question of style in musical art: "It is not attained by science nor by scientific methods, but by the development of a favourable artistic instinct." *

The development of the artistic instinct cannot fail to have an effect on the life of the whole nation. If by our manner of education we can cultivate and develop the inner nature of our citizens, we will be raising up a nation full of vitality, striving after ideals, and ever pressing on to higher and higher stages. Even the weariness of life, which is felt so deeply by many of us, will disappear with our new ideals, for the art of music will give the means for self-expression, and will provide a new interest in life.

We are proud, and justly so, of our proficiency in the performance of choral

* "Style in Musical Art," by C. Hubert H. Parry, pp. 315-16.

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music, but if to our power of performance we could add a perfect appreciation of the message of music, we would obtain far greater results than have been deemed possible. We would see little orchestras springing up on all sides, for when once our children have learnt to love music they will speedily find the means for expressing what they love, and dullness and monotony would vanish away, and give place to hope and the joy of life.

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